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THE CREMONA

With which is incorporated

'THE VIOLINIST,' A Record of the String World.

Edited by J. Nicholson-Smith.

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Vol. I, No. 10.

September 17th, 1907.

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September 17th, 1907.

Monthly, TWOPENCE.

Editorial.

VIOLINISTS' LETTERS.

We have redeemed our promise, and our readers will find in this special number, the first instalment of *Letters of Violinists'*. It may be wondered why we have drawn a black line round the letter; the reason is this, the black line is an exact reproduction of the edge of the original paper, which was a royal blue, the die at the top was embossed in slate blue, and the paper was a finely water-marked one. This, too, we tried to reproduce, but owing to the creases in the letter we were unable to do so.

DRS. JOACHIM AND GRIEG.

Since our last issue two great calamities have befallen the musical world, and this so soon after the loss of Arensky. We refer to the passing of Drs. Joachim and Grieg—the greatest violinist, and the composer who stands alone in his knowledge of nature and his gift of writing nature music.

OUR PLATES.

Our plate of Joachim is from the style of Mr. Horace Petherick, to whose courtesy we are indebted for some personal reminiscences. Mr. Petherick, besides being an expert, is also a gifted artist and writer of merit, and the author of many valued works, whose sale is world-wide, the States, in particular, taking eagerly all that falls from his pen. Our other plates are an entirely new portrait of Kubelik, prepared especially for our paper, also one of Basil Marlo, the English tenor, and one of Frederick Kessler, an English composer.

Our articles being from the pens of Joseph Holbrooke, F. K. and A. R., and sketches on Kubelik, Basil Marlo, Frederick Kessler. F. K. gives us notes on the novelties at the Promenade Concerts, and A. R. a sketch on Grieg.

THE SPANISH QUARTET.

There is one other matter we must speak about. A rumour has reached us that the four famous inlaid instruments, known as the Spanish Quartet, left to the nation by the late Mr. Oldham (we believe, on the sole condition that they have a suitable case made for them) are to be refused. We ask why? On whose authority? They are now the nation's, and reasons must be given. We, unfortunately, have no collection as yet giving examples and types of all the great makers. This should be remedied, for many of us wish to study, compare, and see each maker represented in a national collection. Before any time is lost some steps must be taken to save these instruments for the nation, or they will leave this country at some time for the States, when they will be lost to us for ever. Let lovers of the viol family bestir themselves, and the authorities think again before loosing such valuable nuclei as these will be, and without any cost to the nation.

Original Beethoven MSS.

Miss Harriet Chichele Plowden, aged 76, of 2, Albion Villas, Folkestone, late of Chislehurst, Kent, left the original manuscript of Beethoven's first Sonata for violin and piano, and Mozart's ten Quartets to the British Museum.

Novelties at the Promenade Concerts.

By F. K.

Max Reger's Serenade.

The first two movements of a new Serenade in G, by that much discussed composer Max Reger, were heard for the first time in England on the 21st August. It is a melodious and graceful composition, full of charm, and quite free from any extravagance or anything that is at all repellent.

The work is scored in a somewhat unusual manner; the strings being divided into two orchestras, one of which is muted. The usual wood-wind is made use of, but trumpets and trombones are discarded. The opening of the first movement (*allegro moderato*) is a theme of a very engaging character, given out by muted strings, with harp accompaniment, and is answered by the unmuted strings. An animated conversation between the two orchestras is maintained throughout the whole of the movement, and the effect of the orchestration is, at times, most picturesque. One cannot fail to trace here and there the composer's devotion to Bach; this is especially noticeable in the elaboration of the first subject.

The second movement (*Vivace à Burleska*) opens with an attractive semiquaver theme, entrusted to the unmuted strings. It is then taken up by the strings that are muted, who afterwards introduce to us a beautiful little phrase accompanied by pulsating chords and harp harmonies. This eventually gives place to a short alternative section, which is taken up in turn by various instruments. The material being developed in the usual manner, we are brought to the coda, after which the movement ends with a series of pizzicato chords played *pianissimo*.

Judging from its reception, the work, or rather the first two movements of it, must have created a very favourable impression. The programme also included Debussy's fanciful prelude, 'L'après Midi d'un Faune,' and three of Elgar's too seldom heard Bavarian Dances.

Cyril Scott's Overture, 'Princess Maleine.'

On the following evening, Mr. Wood brought forward an overture, 'Princess Maleine,' written by one of our most gifted composers, Cyril Scott, inspired by Maeterlinck's play of the same name. The work is a comparatively early one, having been written in 1902. This, to a certain extent, must account for a little

looseness in construction, and a lack of any striking individuality. However, in places the music is exceedingly picturesque, and the instrumentation, although here and there a trifle muddy, is effective. Where the composer portrays the storm, which rages through the latter half of the play, appears to be the weakest part of the score, for here, the music becomes rather conventional.

It is some time since any orchestral works of Mr. Scott's has been heard at the Promenade Concerts, therefore, this overture should be welcomed by all who are at all interested in the future of our native art. How is it that no festival committee has yet applied to Mr. Scott for a work? He is certainly a musician who commands attention, even if it is not always possible to hold with certain of his theories.

Earlier in the evening we had Liszt's beautiful symphonic poem 'Orpheus,' and Mr. Arthur Herve's interesting tone poem 'In the East.' The vocalists were Miss Maud Santley (who sang Granville Bantock's impossible 'Hymn to Aphrodite'), and Mr. Julien Henry.

Saint-Saëns C minor piano concerto was interpreted by Mr. Claude Gascoigne, a young pianist, who is the possessor of a brilliant technique.

Roger Quilter's Serenade.

A new Serenade, by Mr. Roger Quilter, was accorded a first performance on the 27th August. Although there is nothing particularly new in the music, it is pleasing, and has a certain amount of charm and grace. Of the three movements into which the composer has divided his work, the first (*allegro moderato*) is undoubtedly the best, the second (*andante moderato*) is rather fragmentary, there seems to be a want of concentration. For the third part, Mr. Quilter has written a bright little movement in modified *ronde* form, but here again the music becomes rather aimless. The composer has scored his work for a small orchestra, and the instrumentation displays much ingenuity.

Paul Duka's 'Scherzo L'apprenti Sorcier' was rendered later in the evening. It is a very weird but wonderful work, and displays a remarkable knowledge of the possibilities of the modern orchestra. Many of the effects are decidedly new, and not a little striking. Previous to this, the violoncello concerto in D, by Lalo, was played by Mr. Jean Schwilber, who appeared for the first time at these concerts. This artist produces a beautiful tone from his instrument, and his phrasing leaves nothing to be desired.



The last Two Movements of Max Reger's Serenade.

On Wednesday, the 28th of August, we had the last two movements of Max Reger's Serenade, and the interest which the first part of the work excited the previous week, was fully maintained. There is the same melodiousness and restraint, but the *andante simplici* is somewhat over-developed, and after a time becomes rather tedious. The same applies also to the last movement, *allegro con spirito*. After all, it is as well that Mr. Wood did not play the whole of this Serenade in one evening.

Miss Edith Evans made her first appearance at these concerts, and rendered Weber's 'Ocean, Thou Mighty Monster' with much artistic perception. Paderewski's 'Polish Fantasia' was rather stolidly played by Mr. Isador Epstein. The first part of the concert ended with a superb performance of Brahms' Symphony in D.

Walford Davies 'Holiday Tunes.'

The novelty of the following evening was a Suite in seven movements, by Mr. Walford Davies, entitled 'Holiday Tunes.' The composition certainly justifies the name given to it. Apparently Mr. Davies intends this work to be of the popular order, for the tunes certainly are popular in every sense of the word. In parts the Suite is very commonplace, and occasionally the music meanders to such a degree, that the composer seems to be destitute of ideas. Neither does the scoring appear to be particularly happy; it is clumsy and wanting in effectiveness. Altogether, one might have expected something better from the composer of 'Everyman.'

Mr. J. Sametini, a member of the orchestra, was heard to advantage in a rather uninteresting Suite for cello and orchestra, by Victor Herbert, who does not seem to have anything very original to say. A remarkably fine performance of Tchaikowsky's impressive 5th Symphony concluded the first part of the programme.

A New Violin Concerto.

Mr. F. C. Barker's violin concerto was produced on the 3rd September, and is a meritorious work. Although the composer has not a very individual style, there is a wealth of beautiful melody in the score, especially in the second movement, which is really a poetically conceived piece of music. The orchestration of the work is attractive, and reveals a good feeling for colour. Mr. Isidor Schwiller played the solo part admirably.

As the majority of the violinists appearing at these concerts limit their repertory to concerto's of the Lalo and Max Bruch type, Mr. Barker's is a welcome composition. Why not accord it a second performance? It was favourably received, the composer being called twice to the platform.

The solo, F. Liszt's Concerto in E, was undertaken by Miss Gertrude Meller, a pianist whose technique is exceedingly brilliant; the infusion of a little more warmth into this artist's playing, however, would add considerably to her advantage.

Mr. Henry J. Wood and Mr. Frederic Austin were heard together in the closing scene of Tchaikowsky's 'Eugene Onegin,' and the artistic rendering of this excerpt is beyond all praise. Other items figuring in the programme were Boccherini's Minuet for strings, and that very much over-rated symphonic poem of Sibelius called 'Finlandia.'

The attraction of the following evening was Berlioz's wonderful 'Harold in Italy' symphony. Composed as far back as 1834, one would think it were only written yesterday, so fresh and original is the music, even now. Mr. S. L. Wertheim took the solo viola part, his phrasing, however, occasionally was not all that could be desired.

An Introduction and Allegro, for harp and orchestra, by M. Ravel, a composer of the modern French school, proved to be a vague and lifeless sort of business of the so-called impressionist type. Here and there the solo instrument has some rather effective passages, but on the whole, the music is insipid stuff. Why go all the way to France for novelties of this species, when its place in the programme might have been better occupied with a second performance of one of this or last season's novelties from a native composer's pen?

Schumann's charming Symphony in D minor, Mozart's exuberant Figaro overture, and Elgar's 'Pomp and Circumstance' march No. 4, were also included in the scheme.

Professor Marshall Hall.

Symphonies in these days are rare. It was, perhaps, for this reason that the new symphony in E flat, by Professor Marshall Hall, was favourably received at the Queen's Hall, though the composition somewhat lacks form and cohesion.

Professor Marshall Hall, who is a brother of the well-known K.C., is called the Australian Richter, and it is he who has made Wagner possible under the Southern Cross.

Basil Marlo.

THE gifted English tenor, Basil Marlo, was born at Candilli, near Constantinople, and at a very early age took an intense interest in music, inheriting his musicianly aptitude from both his parents.

Mr. Marlo is an old Cliftonian, and when at the college he worked under Mr. George Riseley at the organ and harmony, having previously studied the pianoforte for six years with the well-known teacher Mr. G. W. Hammond.

The enthusiastic receptions accorded to the young tenor as an amateur, brought him to the notice of Mr. H. J. Wood and Sir Hubert Parry, who strongly advised him to cultivate his voice seriously. Fortified by their opinion, Mr. Marlo went to Milan and placed himself in the hands of the famous Maestro, Commendatore Federigo Blasco, teacher of the celebrated tenor Gyarre, Watkin Mills the eminent basso, and numerous celebrities on the operatic and concert platforms.

After three years work with this teacher, Mr. Marlo made his Continental *début* at a musical festival (Fête Cantonale des Chanteurs Vaudois) held at Vevey, Switzerland, on June 29th and 30th, 1901.

Having been engaged as principal tenor, he sang with such remarkable success before audiences numbering 5,000 people, that, at the end of each concert, he was the recipient of a laurel wreath presented by the directors.

On March 6th, 1902, Mr. Marlo made his *début* in Italian grand opera, singing the difficult rôle of the 'Conte d'Almaviva' in Rossini's famous opera 'Il Barbiere di Siviglia' at Lodi, Milan. On his return from Italy, Mr. Marlo gave his first recital at Bechstein Hall, London, July, 1902, when, owing to his Italian-like purity of voice, his finished style and excellent taste in both operatic songs and lyrics, he scored a great and well-deserved success. Such an excellent first appearance led to important engagements in London and the provinces, and in the autumn of 1902 Mr. Marlo took part in the farewell tour of the late Madame Antoinette Sterling. Being anxious to add the art of teaching to his many accomplishments, Mr. Marlo returned in 1905 to Milan, and there gained his thorough knowledge of the techniques of the voice from the practical experience in his Maestro's studio. In June last Mr. Marlo appeared at the Steinway Hall at his recital in three capacities—as singer, composer and accompanist. Like Mr. Lawrence Kellie, Mr. Marlo prefers to play

his own accompaniments, though he does not confine himself to his own compositions.

Earnest, experienced, and always encouraging and helpful, Mr. Basil Marlo is rapidly coming to the front as a teacher of singing, and brings out the best that is in the pupils who place themselves under his guidance.



Violinists' Letters.

From Mr. Edward Heron Allen's Collection.

Edited by OLGA RACSTER.

No. I. JOHN ELLA.

CURIOS of every description always command admirers. Old books, old furniture, old musical instruments, old china, each and all have their devotees, but for general interest, the autograph letter stands supreme. It is not necessary to be versed in the science of Graphology, to be sensible of the influence which steals over us when we gaze at the tentative scribbles of some great poet, or trace the wavering message of a dying General. No skill is required to teach us that Carlyle's rugged signature is not that of a jovial man, or that Mendelssohn's writing inspires us with a sense of elegance and grace. Generally speaking, among musicians, composers have the neatest caligraphy, and executants the most disorderly. Apparently the greater the *virtuoso*, the more untidy the handwriting, and *vice versa*. As for violinists, one might easily lay down a rough rule to deduce a mediocre fiddler from a neat hand. In the case of the following letters, written by John Ella, and taken from the valuable 'Spohr Collection' of autograph letters, which became the property of Mr. Heron Allen when they were put up for sale some years ago, the small tidy handwriting speaks of a refined cool-headed organizer, fond of detail, but not an inspired musician. In truth, these were undoubtedly the chief characteristics of that highly-cultured English violinist John Ella, who was born at Thirsk, in Yorkshire, on 19th December, 1802. His father, Richard Ella, destined him for the law, but the son's musical proclivities overcame the paternal wishes, and in preference to quill-driving in an attorney's office, he adopted music as a profession. M. Feny—a pupil of Kreutzer, and a man who travelled immensely—gave him violin lessons, and on January 18th, 1821, young Ella made his first appearance as a professional violinist in the Drury Lane orchestra. In the following year he was



BASIL MARLO.



LETTER FROM JOHN ELLA TO SPOHR.

Executants

Bergini
Goffie
Kazma
Webb
Hütgen,
Patti

My dear Martha!



July 4th
63 97th St. N.Y.

Would you honor me with
your company at the
rehearsal of your Sextet
on Sat. 11:40, on Monday
morning at eleven o'clock?
It has never been played at
the Musical Union, & in con-
sultation to your expected
visit, on Tuesday next, I hope
it may be well executed un-
der your kind direction?
I remain, my dear Martha, your
devoted friend
J. Ella



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promoted to the King's Theatre orchestra, and in 1826, after he had completed his studies with Thomas Attwood—King George IVth's organist—and Fetis, to both of whom he was indebted for the sound theoretical knowledge which later characterized his analytical writings, he became a member of the Philharmonic, and all the most important orchestras in London.

The performance of concerted music in a public hall was at that time practically unknown in England. Amateurs indulged in the charms of quartet-playing in the privacy of their own homes, but no quartet concerts had been tried. 'In February, 1830,' says Ella ('Musical Union Record,' 1850), 'I gave a series of *Soirées Musicales*, for chamber, vocal and instrumental music, chiefly for the object of introducing young and meritorious artists. Among the debutants were the late Madame Dulcken, and the present Mrs. Bishop (then Miss Riviere).' These *soirées* were held at Ella's residence, 19, Mortimer Street, and under somewhat more extensive patronage, were again held in the following year, when a vast amount of various vocal and instrumental music was given. Although the second series, like the first, resulted in a loss of money, Ella, nothing daunted, announced a series of six *soirées* for the next season, 1832, but being unable to procure even twenty subscriptions, he was obliged to abandon his project. What he was unwilling to risk himself, however, was undertaken by Blagrove, and later by Dando, who organized a set of quartet concerts at Willis's rooms, on the system of the principals sharing the surplus, after defraying all expenses.

These speculations did not last long for one reason and another, and when John Ella returned from Italy in 1844, the unusual array of musical celebrities in London for the season induced him to arrange a series of quartet concerts at his house, to which he invited a large circle of friends, who came to listen to the *con amore* playing of such artists as Mendelssohn, Moscheles, Dohler, Joachim, Piatti, Sainton, Leopold Meyer, etc.

At the end of the year his scheme for the 'Musical Union,' a series of six afternoon chamber concerts, which were to take place at his house, and be supported by the members' fees of a guinea each, was launched. Sainton, Goffre, Hill and Rousselot, played the Rasoumoffsky Quartet at the first concert in May, 1845, and Hummel's nephew, Edward Roeckel, was the pianist of the occasion. Speaking of this first *matinée*, Hogarth, the musical critic wrote, 'Instead of a programme,

we were greatly surprised to be presented with a little journal of eight pages called the "Musical Union Record," containing not only a critical analysis, but some miscellaneous articles, and a good deal of musical intelligence, all written with ability and taste.' The 'little journal' alluded to by Hogarth, was in reality the first analytical programme published in England, for the invention of which, Mendelssohn said, Ella ought to 'take out a patent.' The far reaching effects of this innovation can be gathered when we find that to-day no high-class concert is complete without an analytical programme, though based on much stiffer methods than those employed by Ella, who used to say that analyses destroyed sentiment, and no one could thoroughly enjoy music who was hunting about in a discursive book to find where the players were, and what they were doing. Ella had a happy knack of plunging his readers into the atmosphere and meaning of the music without being ponderous, but his criticisms were at the same time terse and shrewd.

As the subscriptions for the first series of concerts failed to defray the expenses, the president—the late Duke of Cambridge—the committee, and a 'well-wisher,' made up the deficiency. In the following year a small surplus remained from the concerts, which were given at Willis's rooms, and from then until Ella's retirement in 1880, the Musical Union steadily rose to a high position.

It was in 1847, just two years after the foundation of the society, that Dr. Spohr came to London, accompanied by his second wife—*née* Marianne Pfeiffer—to conduct the performances of his 'Fall of Babylon,' 'The Lord's Prayer,' and his latest composition, the 84th Psalm—a setting of Milton's metrical translation—at the Sacred Harmonic Society's concerts, in Exeter Hall. The enthusiasm at these auditions was tremendous, and every musical society in London endeavoured to show the high esteem in which they held the great German violinist and composer, by entertaining him at a special concert given in his honour. The 'Musical Union' also arranged a special afternoon on the 22nd July, to which Spohr received the following invitation in John Ella's handwriting:—

'19, Mortimer Street.
Saturday.

The director of the 'Musical Union' presents his compliments to Dr. Spohr, and is commanded to invite the Doctor to accept a small tribute to his genius at the next meeting of the above society, on Tuesday next, when Madam Dulcken and other artists will perform

for the occasion his grand and beautiful quartett in honour of his visit.'

Dr. Spohr went, and a pleasant acquaintanceship sprang up between himself and the director, whose charm of manner was irresistible. Ella was a man who had hosts of friends all over the world, and being a great traveller himself, he always managed to keep in touch with them. Spohr returned to his duties at Cassel, and five years elapsed before he again visited London. This time it was to conduct his 'Faust' opera at the express wish of Queen Victoria. His last visit to London was in 1853, when he conducted his opera of 'Jeossonda,' and then it was that he received the following letters from Ella:—

'July 4th, 1853.
63, Welbeck Street.

My dear Maestro,

Would you honour me with your company at the rehearsal of your Sextet in C, op. 140, on Monday morning at eleven o'clock? It has never been played at the Musical Union, and in compliment to your expected visit on Tuesday next, I hope it may be well executed under your kind instructions.

I remain,
Dear Doctor,
Faithfully yours,
J. ELLA.,

Owing to the Doctor being uncertain as to where the rehearsal was to be held, he made enquiries and received the following reply:—

'July 9th.

My dear Dr. Spohr,

The rehearsal will take place *chez moi* on Monday morning at eleven o'clock. I have taken the liberty of saying on my programme that I have profited by your presence at rehearsal. I was not able to do justice to your Sextet by analysis for the reasons explained.

I remain,
My dear Maestro,
Faithfully yours,
JHN. ELLA.,

The concert took place on the 12th July, the executants being Bazzini—whose first appearance it was in this country—Goffrie (2nd violin), Henry Blagrove (viola), Webb (2nd viola), Piatti (1st violoncello), and Lutgen (2nd violoncello). Halle was the pianist. It was doubtless in the same year that the following letter, dated June 29th, was addressed to Spohr, who desired to attend one of the director's benefit concerts, which took place at the end of each season, and for which each ticket cost a guinea.

'My dear Dr. Spohr,

Your name is a passport to every temple of the Divine muse, and I shall be honoured by your presence. My benefit day is not so purely classical as ordinary occasions, so excuse the *melange*? J. ELLA.'

For the last twenty years of his life, Ella lived at 9, Victoria Square, London, surrounded by his numberless friends. Owing to failing sight he retired from the Musical Union, which came to an end in 1880. His numerous patrons made him a handsome pecuniary present and a bust of himself by Mr. Hamo Thornycroft. Owing to John Ella's untiring efforts on behalf of high-class chamber music, the Monday Popular Concerts found a ready audience awaiting them, and to his keen eye for talent, England is indebted for the first hearing of many great artists. Leonard and his wife—a cousin of Malibran—made their *debut* at Ella's Musical Winter Evenings (a similar institution to the Musical Union, held in the winter months), Sarasate, Stephen Heller and Ernst—who played the 'Pensée Fugitives' together on the 27th May, 1851—Marsick, Ault, Bottesin, Papini, and a host of gifted musicians appeared for the first time at Ella's concerts. Besides his labours on behalf of these two society's, he founded the *Società Lirica*, which met for the performance of little-known operatic music at Lord Saltoun's, and later at Sir George Warrender's. He wrote for many years for the 'Athenæum,' 'Morning Post,' etc., and lectured frequently on musical matters. His endeavour to form a musical library for the use of artists and musicians, was not sufficiently supported, and so was abandoned, but he possessed a valuable private collection of books, which he presented, we believe, to the South Kensington Museum.

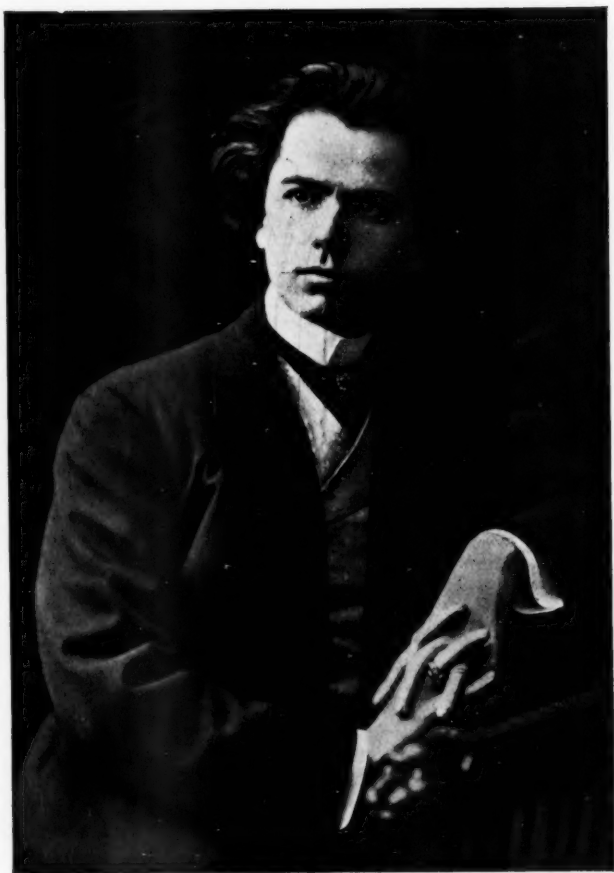
He died at his house in Victoria Square on 2nd October, 1888, after repeated strokes of paralysis, and was buried in Brompton cemetery on the 5th October. The inscription on the monument raised to his memory runs as follows:—

'In memory of John Ella, Hon. Mem. Phil. Acad., Rome. Founder of the Musical Union, London. Hon. Mem. Phil. Soc., Paris. Born 18th December, 1802, died 2nd October, 1888.'

An excellent portrait of John Ella is to be found in the 'Musical Union Record' for the year 1851.

Messrs. Novello & Co. are issuing a new edition of Sir Vincent Caillard's delightful musical setting to eighteen of Blake's 'Songs of Innocence.'





KUBELIK.

'The Violinist.'

Kubelik.

KUBELIK, the wonderful young Bohemian violinist, who leapt into fame five years ago, and still maintains his position, was born at Michle, a village near Prague. His father gave him his first lessons, and laid the foundation of that virtuosity by which his gifted son is now distinguished. When only eight years old Kubelik played, at a concert in Prague, a concerto by Vieuxtemps, and some pieces by Wienawski. His further training was at the Prague Conservatoire, a famous school, which has sent forth many eminent performers, where he remained from 1892 till 1898, and on his final appearance as a student played the D major concerto of Paganini with the most enthusiastic success.

After making his first real public appearance in Vienna, Kubelik toured in Bohemia, Italy, Roumania, and then came to England, where he created a furore, and had a most triumphant success. A consequent visit to America resulted in a phenomenal triumph.

He still retains all his old qualities which exercise such an irresistible fascination over the public. His tone is marvellous in its feeling, pure and sweet. He plays the most difficult passages not only with unerring correctness, but with ease. On the occasion of Kubelik's recent concert in London, our contemporary 'The Daily Telegraph,' says:—'Kubelik's tone is wonderfully pure and beautiful; like a fine voice, therefore, it proves in itself a powerful magnet. In addition, there is phenomenal technique, he performs the most difficult passages not only with perfect mastery, but with absolute ease. And his fine tone and finished technique are the chief means by which he has achieved his great fame. Players like Kubelik, whose technique is exceptional, seem to put forth their full strength only when they have certain difficulties to overcome, and in the Fantasia (Max Bruch's 'Scotch Fantasia') the composer has provided plenty of work, which, at any rate, many violinists would consider stiff. A performance, masterly and brilliant in the extreme, aroused enthusiasm; the audience enraptured, begged for and obtained an encore, in which the violinist gave further proofs of his skill.'

At the termination of Kubelik's English autumn tour, he will go to America, where he has been engaged for over 112 concerts, when he will visit all the principal cities in the United States and Canada.

The following beautiful incident in the life of the great violinist, displays the intense sympathy and generous nature of the man towards his unfortunate brethren.

A decrepid old man was playing at the corner of one of the principal streets in Paris, alone in the world, having lost all his friends with the exception of his beloved violin. He had seen better days, but misfortune had overtaken him, and he had been reduced to play in the streets for his daily bread. This particular morning fate had been extremely unkind to him, and so far his art had not appealed to the pockets of the passers-by. In the distance he spied an old familiar figure surrounded by a bevy of friends, coming towards him, it was Kubelik, his one-time friend. The sight of the familiar face had brought tears to the old man's eyes, he forgot everything, his violin, Paris, his breakfast, but one fact, that his friend was coming towards him. Would he pass him? Nearer and nearer came Kubelik, apparently oblivious of the old man's presence, gaily chatting with his friends, and horror to relate Kubelik passed on. The old man was overcome to find that he was forgotten. He poured out his sorrow to his only friend, his violin, forgetful of all but the one fact, that his old companion had failed to recognize him. At last he pulled himself together, and stooped down to pick up his cap, when, lo and behold, he spied a gold coin resting on the lining. To pick it up and test it between his teeth was the work of a moment, and when he was convinced that the coin was real, and not the result of a practical joke, his sorrow was quickly changed to joy.

In the evening, after his toil had finished, he wended his weary way towards the Quartier Latin, where he rented a small room. Arrived at the door of his tenement, he fumbled for the key, when he discovered the door unlocked. To turn the handle and push the door open was the work of a second, but he was totally unprepared for the sight that met his view. Instead of an old wooden table, a chair minus a leg, and a dilapidated bench, where he was accustomed to take his rest, he found a table covered with a snow white cloth, on which was laid a sumptuous meal for two, consisting of all the delicacies of the season. In the centre of the table there rested a beautiful shaded lamp, the floor was covered with a handsome carpet, and in the place of the three-legged chair there was a full suite of furniture, and in the shadow stood—Kubelik.

The meeting between the two friends was too pathetic for words, Kubelik being as equally overcome as his old friend, and that meal, Kubelik after acknowledged, was the

most enjoyable that he had ever partaken. Talking over old times and old reminiscences carried the two friends far into the early morning.

After Kubelik's departure the old man found an envelope addressed to himself, which contained a cheque sufficiently large to keep the old fellow in comfort to the end of his days.

Francis Macmillen.

We are authorized to state that there is absolutely no truth in the rumour in various papers that has got abroad to the effect that the eminent young American violinist, Francis Macmillen, has been lost on the Alps. Mr. Macmillen is exceedingly alive, and leaves on the 21st of this month for his second American tour, where he is booked for no less than 135 concerts. He returns to England at the end of next March, when among other engagements will be an appearance with Dr. Richter and the Hallé Orchestra.

'The Cremona.'

Notatu Dignum.

The Annual Subscription to the 'The Cremona,' for the United Kingdom, is Two Shillings and Sixpence, post free. All subscriptions should be sent to 'The Sanctuary Press,'

No. 11, Cursitor Street, E.C.

All orders for copies (subscribers excepted) should be addressed to our Distributing Agent.

C. W. DANIEL,

No. 11, Cursitor Street, E.C.

All manuscripts or letters intended for consideration by the Editor, should be written on one side of the paper only, and addressed to J. NICHOLSON SMITH.

All cheques and postal orders should be made payable to 'The Sanctuary Press,' and crossed ' & Co.'

All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.

Three Choirs Festival.

AT Gloucester Cathedral the 184th meeting of the three choirs of Gloucester, Worcester and Hereford, for the benefit of the widows and orphans of clergymen in the three dioceses has met. The festival is under the patronage of the King, Queen Alexandra, and the Prince and Princess of Wales. It also has the official support of the ecclesiastical and lay heads in the three dioceses without exception. Honorary stewards to the number of about 200 have

again come forward, which means a guarantee of five guineas each, and the balance of the sum thus raised, after paying expenses, towards which collections are also made, goes to the charity fund.

The festival, which is held once every third year at Gloucester, promises to be financially a great success this year; every serial ticket was sold, and the others have gone well. An attractive programme was arranged. On Wednesday evening the usual miscellaneous concert was held in the Shire Hall; the principal attraction was the violin solos by Mischa Elman, who took the place of Marie Hall. She was touring in New Zealand, but owing to the dislocation of the steamship traffic, was unable to reach Gloucester in time for the festival.

Joseph Joachim.

b. June 28, 1831.

d. August 15, 1907.

By HORACE W. PETHERICK.

TO the many devotees of the art of playing upon stringed instruments—more especially those used in connection with the bow—the name of Joseph Joachim has been for long—more than a generation—looked upon as that of the high priest of his profession. Now that he has gone another link in the chain of master demonstrators of the powers of the violin has passed by, although his name will remain indelibly written in the chronicles of the kings of music as one of the strongest individuality, and with probably the largest following among violinists ever known.

Although by place of birth a Hungarian and by racial descent a Hebrew, his talents and sympathies were cosmopolitan, and he cannot be said to have held to the tenets of any particular school or to have followed in the wake of any.

Commencing his musical career at an early age, he devoted his aims to doing the best music in the best way, and by a steady adherence as time went on and he grew to manhood found himself the acknowledged great master violinist of his time, both in respect of performer and teacher.

For many years in different parts of Europe, where he may have been performing, he was frequently referred to as 'the Emperor of Fiddlers.' Although but a passing humorous cognomen there could not have been found a better title for one, such as he, whose invariable aim was that of making manifest clearly



JOACHIM.



Sale or Exchange.

Trade advertisements are inserted in this column on the distinct understanding that they are marked 'Trade.' Charges to—

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(*Nottingham Guardian*)

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Answers to Correspondents.

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W. CASTLE, E.G., S.E.—In reply to your enquiry re a violin bearing the label 'Antonius Stradivarius,

Cremona, Faciebat, Anno. 1691, ⁴, if it is valuable if genuine? There is a distinct query in the above wording and date. We would say, immediately, labels are practically useless, though sometimes you may get a genuine one, but experts do not go by this. The best thing to do is to get an expert's opinion on the instrument, and we would recommend you to take it to Mr. George Hart, No. 28, Wardour Street, W.

KISCH, Dresden.—C. G. Gigli worked in Rome during the latter half of the seventeenth century, but we have not seen an example, and so cannot give you data by which you can compare yours. He used two tickets running *Julius Cæsar Gigli Romanus fecit Romæ anno. . . .* The other maker you mention we cannot trace, possibly the label is a fabrication and invention.

L. M. HORSTED, Keynes.—The teaching institution you allude to has no status, but no doubt the work required by the syllabus would do you good. If you have the time, why not join the Royal College?

B. J. C., Newmarket.—Strings have been a difficulty this year, but we have found the tested English ones supplied by the Stainer Co., St. Martin's Lane, W.C., excellent, or those supplied by J. Chanot, Wardour Street, or Italian by G. Hart & Sons, Wardour Street.

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the inherent beauties or high qualities of the masterpieces in musical composition that he brought before his audience.

To do so successfully and harmoniously in keeping with such an aspiration, it is obvious that a sufficiency of the requisite natural capacity for the technicalities concerned was an absolute necessity.

That he was gifted with these to an extent almost beyond compare is demonstrated by the circumstances surrounding his early appearance as a boy violinist in England, at the age of 14, in the year 1844.

The details have been so long and well known that it is scarcely worth while going minutely into them, suffice it that he had arrived in England with a letter of recommendation from the great composer Mendelssohn to several of the leading musicians of our metropolis.

This would also indicate that his first appearance in what hereafter was to be his second home, as he called it, was not his first on any platform, as he appears to have played in his own native country from eight years of age. It is said that his family relations were not very musical or perhaps not all of them; all the more likely that his talent was looked upon as singular, but when the skill with which he could then command music to come forth from his violin was recognized among friends and others of less close relationship, means were found for fostering his talent to the best advantage, first in his native town and then in the more important one of Pesth.

Here a well known professor of the place became his tutor, and after a while his family helped to get him to Vienna, where he was to be finally finished off in his training under that renowned teacher, Josef Bohm.

A few words about this great instructor of many if not most of the contemporaries of Joachim. Of him it is said that he was probably as accomplished a violinist as ever came before the public, but when he did so he found he lacked one necessary in the make-up of a great public performer, that of the power of suppressing his sensitiveness as to the effect of his playing upon the hearers, or we may briefly put it, nervousness marred his performance and prevented the proper exhibition of his great powers.

This, a misfortune to himself, was to prove otherwise for younger aspirants to fame, as on relinquishing his own efforts in public performance he proved himself a better guide and instructor to others.

It was in one pupil by pre-eminence that he found the combination of powers or complete qualifications to the full, in the person

of the young violinist, Joseph Joachim, who after absorbing all that was good in the tuition of the great Viennese teacher, was eventually to become himself greater as a public performer and equally so as teacher.

When the young violinist, Joseph Joachim, came to England for the first time, the year 1844 as referred to, he, as expressed in the reports at the time, 'took the musical public by storm,' and appearing further at many other concerts the impression was fully confirmed that a future master was present.

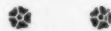
His great executive ability on his violin was not the only impression he made upon those with whom he became acquainted, his mental capacities as a whole combined with great sociability left a lasting impress.

After his first memorable visit to England he pursued his musical studies, particularly the theoretical branch, at Leipsic, where Hauptmann, known to the English as a favourite pupil of Spohr, but of European renown as a contrapuntalist of great eminence, supervised his studies. We may here note that besides Hauptmann, Joseph Joachim had received instruction, according to his own statement late in the late part of his career, in composition and "the art of writing for an orchestra."

Joseph Joachim came to London again in the year 1847. This was in company with Mendelssohn, but it was the last appearance in England of the great composer.

It was found that the powers of the now eminent young violinist were fast maturing, if indeed there could have been much possible in that way, and the enthusiasm of his reception by no means diminished. This time he laid the foundation of his lasting reputation as a leader of quartettes and other chamber music, and by which he will be so well remembered by the lovers of the classics.

(To be continued.)



Cut Leaves.

Annals of the Three Choirs. Printed and published by Messrs. Chance and Bland, Gloucester, 1895. pp. i-vii, p. 1-343, illustrated, cloth.

The book concerns itself in the origin and progress of the meeting of the three choirs of Gloucester, Worcester and Hereford, and the charity connected with it. It was commenced by the Rev. Daniel Lysons, added to by John Amott, and brought to the year 1894 by C. Lee Williams, Mus. Bac., and H. Godwin Chance, M.A. It is an interesting and valuable

work, historically and biographically, a book of reference, and one filled with interesting information. The footnotes are copious and well edited, adding greatly in value and information, and violinists will be especially interested with some of these, see page 54 on François Lamoth, page 56 on James Cerveth, etc. The book is praiseworthy, readable, and a book of reference worth keeping. We think our readers would do well to secure a copy for the small sum of two shillings and sixpence (2/6) before it goes out of print, for it is of value to music lovers, to the festival lover, and a necessity to everyone's musical library.

The Troubadour, a monthly journal. Price Twopence.

We would much commend the journal to string lovers in particular, especially players of the guitar, mandoline and banjo. In this month's issue is a song entitled 'Gondoliera' for the guitar, by the well-known comedian Ernest Shand, who is, perhaps, the finest guitar song writer we have. We may add the song is not comic.



Frederick Kessler.

By ALAIN NICHOLSON.

AN English composer; this is, an uncontradictable fact, which is not always realized when we see his name; but we cannot all be Smith's, Brown's, Robinson's or even Jones's. Frederick Kessler is English to the backbone; in himself, in his hopes, in his ideas, and in his aspirations. He was born at Holloway on the 25th of May, 1884. His father is an enthusiastic 'celloist and pianist, and early Frederick Kessler turned to the violin, receiving a thorough and deservedly praiseworthy instruction from Mr. G. A. Parker, who laid the foundation for what might have been a professional's career, had not Kessler turned his attention to composition. For this he neglected all else, his bent that way proving later, after he became a pupil of Mr. Joseph Holbrooke, that he had a marvellous gift for counterpoint, in fact, in this he finds no difficulties, in this lies his strength.

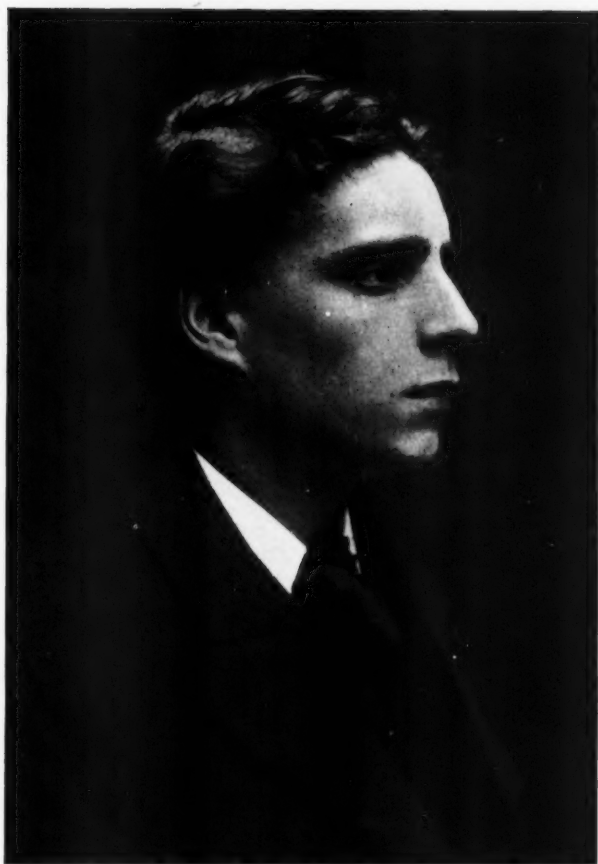
His compositions, many of them present an intricacy of design and structure, which only the most gifted players compass with pleasure. The tendency, we should say, of works which we have so far seen from his pen, is towards the extreme in harmony, and the ultra-modern in construction. Form is less apparent than a totally new conception of progression, especially in tones, for he is not one to exploit

form to the detriment of either harmony or constructive rhythm.

We have no hesitation in saying that Kessler, who already has an increasing following, should find the doors of success open wide, and realize the hopes of all his friends. Perhaps the difficulties of some of his compositions render them a pleasure to only the great conductors and players, for we certainly ought to see his name oftener given on the programmes submitted for the public verdict. But difficulties create difficulties.

Of the large orchestral works, the 'Lady Rowena' Symphony is by far the most important up to now. Sir Walter Scott's 'Ivanhoe' is taken as the poetical basis, and the orchestral demands are large. Then there is an impression of Robert Browning's weird poem 'Porphyria's Lover,' and 'Aglavaine' and 'Selysette' based on Maurice Maeterlinck's drama of that name, but we append a list of his compositions.

Op. 1, three pieces for string orchestra. Op. 2, three pieces for string trio. Op. 3, four pieces for pianoforte—(a) 'A Calm Sea.' (b) 'Early Morn.' (c) 'The Story.' (d) 'Sorrow.' Op. 4, six miniature waltzes for pianoforte. Op. 5, four pieces for pianoforte—(a) 'A Landscape.' (b) 'An Episode.' (c) 'Burlesque.' (d) 'Imagination.' Op. 6, four lyrical pieces for two violins, violoncello and pianoforte. Op. 7, four songs—(a) 'The Sound of the Sea' (Longfellow) (b) 'The Child Asleep' (from the French). (c) 'The Wave' (from the German). (d) Good-night, Good rest' (Shakespeare). Op. 8, three sonnets for low voice and pianoforte—(a) 'Moonlight' (Jacques Tahureau). (b) 'The Death Angel' (Uhland). (c) 'The Fountain' (Bernardo Tasso). Op. 9, prelude for small orchestra. 'The Snow Man' (Andersen). Op. 10, four songs—(a) 'Meeting at Night' (Browning). (b) 'Time' (Shelley). (c) 'Remembrance' (Byron). (d) 'The Spell is Broke' (Byron). Op. 11, Interludes. Four pieces for pianoforte. Op. 12, meditation. For small orchestra (Emerson). Op. 13, dramatic poem for orchestra (No. 1). 'The Little Match-girl' (Andersen). Op. 14, dramatic poem for orchestra (No. 2). 'The Ideal' (Browning). Op. 15, three sonnets on sorrow (Phillip Marston)—(a) for low voice and orchestra. (b) pianoforte arrangement. Op. 16, symphonic quintet, for piano and strings. Op. 17, three poems, for four-part chorus (unaccompanied). Op. 18, phases, three pieces for pianoforte. Op. 19, dramatic poem, for orchestra (No. 3). 'Night.' Op. 20, phantasy, for string quartet. Op. 21, three studies, for pianoforte—(a) Contemplation. (b) Ecstasy. (c) Erotic. Op. 22, six songs—(a) 'November' (Hartley Coleridge). (b) 'The Wood' (Thomas Wade). (c) 'Midnight' (Laman Blanchard). (d) 'The Tides' (Longfellow). (e) 'Beyond the Sunset' (C. Heavysege). (f) 'Romeo to Juliet' (J. B. Kenyon). Op. 23, dramatic poem, for orchestra (No. 4). 'Porphyria's Lover' (Browning). Op. 24, three fantasies, for low voice and pianoforte (Thomas Moore) (a) 'A Night Thought.' (b) 'A Reflection at Sea.' (c) 'To the Firefly.' Op. 25, illusions, two pieces for pianoforte. Op. 26, symphony (No. 1), for grand orchestra. 'Lady Rowena.' Op. 27, four pieces for pianoforte—(a) 'Chromatic Waltz.' (b) 'Nocturne.' (c) 'Aubade.' (d) 'Retrospect.' Op. 28, dramatic poem, for orchestra (No. 5). 'Aglavaine and Selysette' (Maeterlinck). Op. 29, four poems, for chorus and orchestra.



FREDERICK KESSLER.



Edvard Hagerup Grieg.

June 15th, 1843—September 4th, 1907.

By A. R.

AS we go to press, it is with great regret that we have to announce the death of Dr. Edvard Grieg from a form of pneumonia. His extreme intellectual activity, delicate frame, and, of late, insomnia, all pointed one way.

Grieg's death is a national calamity for Norway—indeed Scandinavia—and we here feel it almost as keenly because of his Scot's descent and the love borne him.

The body lay in state at Bergen Museum, after which cremation and special mourning took place on September 4th at the National Theatre, Christiania. The orchestra played the exquisite 'Morgen,' a funeral march (*asēs tod*), from the 'Pier Gynt Suite,' and the Director delivered an oration—the text of which is not to hand. There were present on this occasion Queen Maud, Madame Grieg, Queen Alexandra, the Dowager Empress of Russia and Princess Victoria.

At the Queen's Hall, Langham Place, the 'Pier Gynt Suite,' followed by Chopin's 'Funeral March,' were included in the programme on September 5th. The audience and orchestra all stood.

It appears that Grieg's latest songs were lost in MSS. at an hotel in Copenhagen, and have never been recovered. By his will, his fortune (only some £15,000 and copyrights) go to his wife, and after her to his native town Bergen. The composer will be accorded a State funeral.

By the premature death of Grieg, a close bond of sympathy is severed. His work is so much loved in every house where music has claims, that it is only necessary to give details of his career at once brilliant and honourable. His strength and his weakness lay in his use of folk-tunes: his strength, because without them music becomes de-nationalized; his weakness, because his workmanship was not always equal to the task of so blending or welding the ancient Dorian mode—as Tchaikovsky, for instance, did—that the whole evinced organic thematic development, also his disregard for euphony, at any rate, in German eyes, was a besetting sin. His piquant harmonies, delightfully fresh melodic tunes and occasional audacity, however, have rendered his works firm favourites. The mention of Tchaikovsky reminds us that Grieg and he received their diplomas of Doctor, *honoris causa*, in 1893, together with

Max Bruch, Saint-Saëns and Boïtis at Cambridge. In Tchaikovsky's diary is an interesting account of his first meeting with Grieg,¹ and it is characteristic of both men:—

Leipzig, 1888.

'There entered the room a very short middle-aged man, exceedingly fragile in appearance, with shoulders of unequal height, fair hair, brushed back from his forehead, and a very slight, almost boyish, beard and moustache. There was nothing very striking about the features of this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular, but he had an uncommon charm, and blue eyes, not very large, but irresistibly fascinating, recalling the glances of a charming and candid child. I rejoiced in the depths of my heart when we were introduced to each other, and it turned out that this personality, which was so inexplicably sympathetic to me, belonged to a musician whose warmly devotional music had long ago won my heart. It was Edvard Grieg.'

Olë Bull, the famous fiddler, happening to hear some of Grieg's compositions at the age of nine, insisted that the young artist must go to Leipzig Conservatoire, where he studied the piano under Wengel and I. Moscheles, theory with Hauptmann and Richter, and composition with Rietz and Reinecke, and among his fellow pupils were Arthur Sullivan, Carl Rosa, and John F. Barnett.

He left Leipzig in 1862, and then he worked at Copenhagen with the Dane Niels Gade, and with Emil Hartmann. Then he met Richard Nordrank, a gifted and enthusiastic musician (died aged 24 in 1866), whose influence was probably paramount with him in after life, for both men were set on founding a national school, which Olë Bull had tried to do and failed. The melodies with which Nordrank had accompanied Björnson's songs were based on folk melodies, and profoundly influenced Grieg—so much so, that he himself writes:—'The scales fell from my eyes; it was only through him that I learnt to know Norse melodies and my own nature. We made a compact against the weakly Gade-Mendelssohn Scandinavism, and entered with enthusiasm upon the new path on which the Northern School is now progressing.'

Settled in Christiania in 1867, he founded and conducted the Musical Union there for about thirteen years, when he returned to Bergen. As a pianist he visited Rome in 1865 and 1870, and cultivated Litzet's acquaint-

¹ *Life and Letters of Tchaikovsky*, translated by R. Warminster Lane, 1906. pp. 541-2.

ance, but it was not till he performed his piano concerto at the Gewandhaus at Leipzig, that he won wide recognition as both composer and executant.

In 1888 we well remember his visit to us at the Philharmonic Society, when he not only played the concerto, but conducted the elegaic melodies for string orchestra, and accompanied his wife, who sang quite charmingly. The year following they returned and repeated their successes, and last year he was with us again.

This year he was to be the honoured guest at the Leeds Musical Festival, and to have conducted a series of concerts at the Queen's Hall. The bright spirit is no more, save in his graceful and vigorously spontaneous writings, and our heartiest sympathies go out to his widow—herself an artist of distinction.



A Musician's Impressions of North Wales and their Eisteddfod.

By JOSEPH HOLBROOKE.

THE Welsh ought to be a musical people, if their country is anything to do with it! No one ever saw such scenery as North Wales can boast, from Conway (the old delightful!) to Aber, or even the Snowdon range.

When I think of the innumerable sensations produced by such grandeur upon a poetic mind, I wonder, and still wonder, at the Welsh ineptitude, that is, at least, in great art.

I would not speak of their 'drapery departments,' for it is entirely alien to me. After a wondrous ramble round quaint Llanfairfechan, and the great height of the Penmaenmawr frowning close by, finishing by a stiff twelve-mile jaunt over eminences far and wide, with still more formidable titles, it is little wonder we think strange things at the lack of art-work Wales has yet given forth.

Her sons, it is true, may be doing great things in the native tongue; but if it was at all of a high standard, translations would, without doubt, have been forthcoming. These fearful and wonderful 'National Eisteddfod's' are ruining Wales for any decent art, if they have not long ago accomplished it.

The high-pitched cadence and the long sigh of conversational Welshmen, in his small voice, is another miracle, with his marvellous rugged country. Deep-voiced giants should possess this portion of Britain, with big souls,

and the same gifts. Instead, we find a money-grubbing people, especially in the north, and an absolute lack of any distinguishing feature, if we can exclude a 'devout Sabbath' attitude, with its attendant hypocrisies!

Let few think that I myself do not 'believe,' because I do, and always shall; but this is little to do with these great questions of 'characteristics' of a nation. I have tried, and lived amongst them; and it furthers my belief that there is little *real* Christianity in lovely Wales (or in any other portion of this beautiful old isle) which will disguise their shortcomings. Let many, then, sink their prejudices, and make a visit to Penmaenmawr, if they wish for quietness; and go daily to these majestic haunts, with their lovely sunsets and weird moon-dawnings. Unfortunately many have found, after climbing some 2,000 feet, that clouds or fog was their portion; but if one only gets a single 'reward,' and that is a view, it is a question of a lifetime, and a tonic for the most pessimistic. I confess I shall try to put in tones my feelings of such tramps as I have recently enjoyed.

Embracing Conway to Trefriw (by boat), and on to Bettws-y-coed—foot it, still further on to the 'Swallow Falls,' and on to the stupendous of 'passes,' Llanberis, with 'Moel-Sia bod'—Snowdon (which is practically spoilt by a toy railway), and the dangerous 'Glyders' on the right.

The 'Naut Ffrancon' Pass, possessing such mounts as 'Cavnedd Llewelyn'—David and Tryfau, is perhaps another moment when one is glad to have been alive. The natives rarely turn their heads at the ghostly, grand shadows given about there at sunset, through the fatal habit, I suppose, of always living amongst it! It was ever so.

As with the romance of Scotland, so Wales is even more wonderful, for it is far more domestic scenery than the former. More than once I was utterly exhausted in my first climb, until some thousand feet or so had rolled by, then champagne was my portion (not in my knapsack, but in the wondrous air!)

Gods! what air! I *had* to exhibit my vocal musical powers whenever a summit was near, much to the perturbation of the dear lambs and wild ponies, who also find the air very bracing. Welshmen who know all these spots, which have been as a dream to me, should try and be worthy of such, by ringing the world with their poetical and musical strains. At present, to all the men who really love their country, such 'spectacles' as Swansea must be an eyesore and a nuisance, to use kindly phrases.

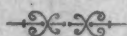
(To be concluded).



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